

Master's final dissertation

**THE “TROUBLES” THROUGH SONGS: TEACHING THE IRISH
CONFLICT IN THE EFL CLASSROOM THROUGH MUSIC**

**MASTER'S DEGREE IN SPANISH AND ENGLISH AS SECOND
LANGUAGES/FOREIGN LANGUAGES**

Universidad de Alicante

Tutor: Sara Prieto García-Cañedo

Student: María Ángeles Soler Mas

**MASTER'S DEGREE IN SPANISH AND ENGLISH AS SECOND
LANGUAGES/FOREIGN LANGUAGES**

**THE “TROUBLES” THROUGH SONGS: TEACHING THE
IRISH CONFLICT IN THE EFL CLASSROOM THROUGH
MUSIC**

Tutor: Sara Prieto García-Cañedo

Student: María Ángeles Soler Mas

ACKNOWLEDGEMENTS

I would like to express my gratitude to my family and friends, who have been and essential support.

Likewise, I would like to thank my teachers, specially my tutor Sara Prieto, whose assistance and guidance have been decisive in this dissertation.

TABLE OF CONTENTS

1. INTRODUCTION	5
1.1. Justification	5
1.2 Objectives and methodology	6
2. LITERATURE REVIEW	7
2.1 Music in the EFL classroom	7
2.1.1 Influence of music on foreign language acquisition	8
2.1.1.1 Music and memory	8
2.1.1.2 Music and speech	10
2.1.1.3 Music and motivation	11
2.1.1.4 Music, language awareness and autonomous learning	13
2.1.2 Music for different EFL skills	14
2.1.2.1 Linguistic skills	14
2.1.2.2 Non-linguistic skills	18
2.1.3 Song selection	19
2.2 Ireland in the EFL classroom	20
2.2.1 The Irish conflict in the EFL classroom	21
3. DIDACTIC PROPOSAL	23
3.1 Objectives	25
3.2 Justification of the didactic proposal	26
3.3 Proposed activities	33
4. CONCLUSIONS	46
5. BIBLIOGRAPHY	49
6. ANNEX	55
6.1 Pictures for session 1	55
6.2 Songs for session 1 and 2	61
6.3 Assessment rubric for presentations	65
6.4 Songs for session 6	66

Abstract

This paper consists of a didactic proposal for the EFL classroom whose main purpose is to provide the students with an overview of the Irish culture. To comply with this purpose, a selection of songs about the Irish conflict has been made. Using this selection, a sequence of activities which revolve around linguistic or cultural aspects related to the conflict has been developed. In order to promote the communicative exchange among students, the activities have been designed fostering cultural awareness, critical thinking, interaction and cooperation.

El presente trabajo consiste en una propuesta didáctica para el aula de inglés L2/LE con la que se pretende que los alumnos adquieran conocimientos sobre la cultura irlandesa. Con este propósito, se ha hecho una selección de canciones cuyo tema central es el conflicto irlandés. A partir de esta selección, se desarrollan una serie de actividades que giran en torno a aspectos relativos al conflicto, tanto culturales como léxicos. A lo largo de la propuesta, se procura que las tareas fomenten la interacción y la cooperación, el pensamiento crítico y la consciencia intercultural, de forma que, además de cumplir con los objetivos lingüísticos y culturales, exista un intercambio comunicativo entre los estudiantes.

Key words: English as a Foreign Language, songs, cultural competence, Irish conflict, communicative competence

1. INTRODUCTION

The present dissertation consists of a didactic proposal that intends to use pop and rock music as a vehicle to include the Irish culture in the English as a Foreign Language (EFL) classroom.

To do so, I have examined previous research about the use of music in foreign language learning and, more particularly, in EFL or ESL (English as a Second Language) learning, as well as the ways in which music can influence language acquisition and make it more effective. Subsequent to this exposition, skills for which music can be used in the EFL classroom, both linguistic and non-linguistic (as is the case of culture) are detailed.

The ensuing section is devoted to the treatment of Ireland and Irish culture in the EFL curriculum, which is explained by turning to articles and lesson plans about the topic. Likewise, the conflict in Northern Ireland (euphemistically referred to as “The Troubles”) and its incorporation to EFL programs is also briefly analysed.

After that, the didactic proposal is justified following the guidelines of the Common European Framework of Reference (CEFR) and the task sequence is presented and organised in 7 sessions. Nonetheless, the proposed number of sessions is presented as a tentative guidance for the teacher; the time devoted to each task can be adapted depending on the groups’ needs.

Finally, some conclusions drawn from the process of researching this topic and from the designing of the teaching proposal are discussed. The materials needed for the teaching proposal can be found in the annex.

1.1. Justification

The reasons behind the choice of pop and rock music as a means to teach aspects of EFL as cultural content are many. The CEFR, when referring to learners’ competence, includes music as part of the sociocultural study that students are expected to be taught (2001: 103). This means that music in an EFL context is a vehicle to study linguistic and non-linguistic aspects, but also a destination in itself, for it is an important part of the target culture.

In the case of the English language, music patrimony is extremely rich and its pop and rock music is full of cultural references which can be very profitable to students.

Regarding the benefits of music on language acquisition, research suggests that music facilitates the process due to its effect on speech, memory or motivation. It can also be employed in a wide diversity of tasks and for many linguistic or non-linguistic purposes. On the other hand, the focus of the didactic proposal on cultural content is due to the need of meeting the requirements of the CEFR regarding learners' competences. In the document, sociocultural knowledge is regarded as part of the study of the language, and it is established that language and culture cannot be conceived separately.

The choice of Irish culture as a subject of study aims to provide the students with a more realistic picture of English as a global language. Ireland is hardly ever present in the EFL curriculum, despite its wealthy cultural and linguistic heritage. In addition, the fact that the Irish conflict has been chosen as the central topic of the didactic proposal is related with the fact that history and politics are crucial to the understanding of a specific culture. In fact, the CEFR contemplates both areas of knowledge as a segment of the values, beliefs and attitudes of the target culture that students are supposed to learn about. Moreover, its selection complies with its relevance regarding Irish recent history, and even its present sociopolitical situation.

1.2. Objectives and methodology

This paper has two main objectives, according to which a didactic proposal has been designed: firstly, it aims to highlight the role of music in language and culture learning. Music in the classroom has been very often relegated to ludic activities, and its power to contribute to language acquisition has not been as exploited as it could have been. However, the inclusion of pop and rock music can be a motivating element to students and can ease the process of language learning. Still, beyond that, this is a type of music that is full of cultural content, which can be very profitable in an English as a Foreign Language (EFL) and English as a Second Language (ESL) context.

Secondly, it aims to emphasise the importance of providing the students with a cultural dimension of the target language and, more specifically, of incorporating different English-speaking cultures in the EFL and ESL curricula. Traditionally, the dialects and cultural aspects studied in EFL or ESL classes have been mainly from Britain and America. However, as English is a global language spoken in many countries and by many different people, this limitation does not correspond with the reality of the language and, therefore, should not be transferred to the classroom.

With the objective of preventing this absence of multiculturalism in the EFL/ESL classroom, Ireland and its history are suggested as part of the EFL curriculum. Accordingly, the following proposal offers a sequence of activities in which music is included as a vehicle for language learning and whose core is a relevant period of Ireland's recent history: the Irish conflict known as "The Troubles".

Besides, a correspondence between the sequence of activities and the guidelines of the Common European Framework of Reference (CEFR) has been pursued. The proposed tasks aim to promote communication between students, and cooperation between them is required most of the time.

2. LITERATURE REVIEW

2.1. Music in the EFL classroom

Music can be employed in the English as a Foreign Language (EFL) classroom as a valuable source of authentic material. Songs can be used to improve different linguistic skills, as they contain plenty of contextualized repetitive vocabulary and grammar structures. Their lyrics can be used as reading texts too and the target culture can be learnt through them, since it is reflected both on the lyrics and the music style. Furthermore, songs can be very motivating to students and might make them become more interested in the target language and culture.

There is extensive research on the use of music in second language learning. However, as Bloodworth points out, there is a general reluctance to use music consistently (2015: 1), maybe due to the fact that it has traditionally been seen as a leisure activity and not as a part of the curriculum. There often exists a lack of theoretical knowledge that prevents teachers from using songs in the language classroom as much as they wished and, therefore, an incapability to defend its employment on a theoretical basis in an exam-focused environment (Engh 2012: 113).

Nevertheless, there is a great number of studies supporting the benefits of using music in language teaching, both from the point of view of different disciplines and addressed to several areas of language teaching, such as grammar, vocabulary or pronunciation. As explained by Stanstell, "music positively affects language accent, memory, and grammar as well as mood, enjoyment, and motivation. Language teachers should encourage the conjoined study of these natural partners, music and language, because communicating

through a musical medium benefits everyone (2010: 3)". Accordingly, Pedersen argues that music fosters understanding of the foreign language and culture and can be exploited at any level and for different purposes and cognitive tasks (1993: 1).

In the following pages, the benefits of using music in the foreign language classroom instruction will be presented in more detail and studies carried out in this respect will be mentioned. We will also look at the ways in which music can be used in the classroom to improve different receptive and productive skills.

2.1.1. Influence of music in foreign language acquisition

2.1.1.1. *Music and memory*

Research suggests that there is a relationship between music and vocabulary retention. Krashen (1984: 41) argues that the operation of the language acquisition device (LAD) can be stimulated through natural input. He turns to Professor Barber's "Din" (1980), or involuntary mental rehearsal, to refer to the result of this stimulation in the LAD. Thus, according to Krashen, the "Din" is what is generated in the language acquisition device after the right amount of time exposed to the right amount of input. Therefore, when the "Din" is operating, students are acquiring the second language rather than learning it consciously, as opposed to when they learn through explicit instruction. However, one of the conditions that has to exist is that the students are exposed to comprehensible input which they can decode by focusing on the meaning of a message they understand or they are interested in. Other condition is that, for the "Din" to occur, the learners have to receive input containing messages through structures they do not know yet. Otherwise, there would not be any structure to decode. According to this, the "Din" would not be experimented by advanced performers, who have already acquired all those structures that the "Din" helps to decode. The pedagogical implications of this hypothesis include taking into account the quantity of input and the duration of students' exposure to class input, the adequacy and potential success of the input depending on the topic it deals with (1983: 42-44).

According to Krashen's hypothesis, the most effective way of acquiring the second language is through comprehensible input. The hypothesis implicates that providing students with input in the foreign language is very recommendable, even more if they are interested in the topic they listen to. Songs could be a useful way of supplying learners

with the input required for the “Din” to take place. In fact, Murphey (1990) speaks about a melodic “Din”, which he calls “The Song Stuck in My Head” (SSIMH) phenomenon and he hypothesises that songs could be LAD activators.

This SSIMH had been experienced by all of the subjects he surveyed (49) at least in one language and it was experimented without some of them understanding the context of what was dinning, because it is melody that first becomes stuck (1990: 60). Accordingly, and unlike the “Din”, the SSIMH phenomenon does not need comprehensible input to occur. As Murphey explains, another difference is that SSIMH does not require input formed by structures the learner already knows along with structures he is ready to learn, because linguistic content does not have to be understood in the first place (1990: 60). In addition, he hypothesises that this phenomenon is equally present in advanced performers. Whereas Krashen’s “Din” does not take place after output practice without input, song subvocalized may be considered as input and output at the same time, that is, through the internal output that is the subvocalizing of a song, input becomes intake (1990: 60). Krashen hypothesises that, for the “Din” to be experimented, the subject needs to receive input for at least one or two hours. This does not occur in SSIMH phenomenon, because a song only needs some minutes to cause this effect on the learner (1990: 61). This is probably related to the fact that melodies are easier to retain than speech and speech is easier to retain when it is accompanied with melody, even in a foreign language. This suggests that repetitiveness of songs, music and rhythm support learning (Pasanen, 2010: 13). Finally, SSIMH may work, according to Murphey, with suprasegmentals, chunks or intonation patterns, which are more accessible to beginners, while the “Din” may work with meaningfulness criteria (1990:61).

In the same line, Pasanen asserts that “the speed with which the lyrics of a song can be memorised – even if they are in a language unfamiliar to the memoriser, as in the case of opera singers – and remembered years after suggests that the combination of the repetitiveness of songs, music and rhythm supports learning” (2010: 13). Accordingly, Bloodworth points out that music fosters mental rehearsal in students of all levels, whereas non-musical input very seldom encourages mental rehearsal in learners at an advanced level. A song can be easily remembered long after learning it, which suggests that the musical “Din” is more enduring than the non-musical “Din” (2015: 3). If these hypothesis are correct, songs in English could play a very important role in providing input to the students.

Likewise, Salcedo (2010) carried out an experiment in which she measured foreign language students' delayed recall and involuntary mental rehearsal ("Din"). She divided the participants into three groups (A, B and C). The effect of listening to a song was tested on Group A, while the effect of listening to the lyrics of a song in the format of speech was tested on Group B. The results of Group A, Group B and Group C, which had received no treatment, were compared. Significant differences were found for text recall between the music class (Group A) and the text class (Group B). As to the delayed text recall, the music group performed better, although this difference was not highly significant. Finally, significant differences in the occurrence of the "Din" phenomenon were observed, with the music group having experienced the phenomenon to a greater extent (2010: 25). Results show that, when the LAD is stimulated by music instead of by text, the "Din" occurs much more often, which means that songs in the foreign language classroom can play a major role in providing input to students which they will process more easily.

On the other hand, Medina found that vocabulary retention was the same with the use of pictures or songs, but was much higher in students who were exposed to both (1990: 20). The author suggests that these findings implicate that music cannot longer be seen as a recreational activity. Instead, it must be included in the foreign language curriculum.

Using songs in the classroom means, as studies show, a combination of linguistic input, which students are required to acquire the language (instead of learning it), and music, which eases this acquisition due to its melody, rhythm or rhyme. Thus, songs help to retain language structures and recover them when the learner needs to produce speech, that is, they help to retain the input received and turn it into output when required.

2.1.1.2. *Music and speech*

To understand the way music can be beneficial to second language learners, we need to firstly look at the connection between music and speech. According to Gardner (1993), music and speech might have common origins as means of communication (as cited in Pasanen 2010: 5). Consequently, Levman suggests that music and language both evolved from a common proto-faculty that was primarily musical in origin (1992: 161). Steinbeis and Koelsch (2008) show that meaning in music is represented very similarly to meaning in language. In the same way, Saenz Pascual and Garcia Andreva state that music ability and language development are related, since both music and speech are complex audio

signals based on the same acoustic parameters: frequency, quantity, intensity and formant structure, (2005: 385). The authors argue that to perceive and produce music or speech requires attention, memory and sensorimotor abilities, and music and speech share neural sources for the prosody processing (2005: 385).

Likewise, Mahdavi studies the effect of music on connected speech in forty adult learners after an experiment in which an experimental group learned aspects of phonology through songs and a control group learned them through instructional conversation. The author found out that English verbal songs had positive effects on connected speech aspects of speech production (2015: 220). In consequence, the author asserts that songs can link the brain's hemispheres and make the recall more durable due to the complementary functions carried out by the hemispheres, as the right hemisphere acquires the melody while the left processes the words (2015: 213).

For their part, Krashen (1986) and Murphey (1990), as previously explained, relate the reception of input in the foreign language with the activation of the "Din", either melodic, in the case of the latter's "Song Stuck in My Head" phenomenon, or non-musical. Murphey associates this phenomenon with Piaget's egocentric language and Vygotsky's inner speech (1990: 54)¹.

The fact that music and speech are closely associated also suggests that music could be implemented in the foreign language classroom as a means of improving linguistic skills and strengthening language processing. As McMullen and Saffran propose, there is evidence for cortical separation in music and language processing, but there seems to be "some parallels between the faculties of language and music during development" (2004: 304).

2.1.1.3. *Music and motivation*

Music in the classroom creates a stress-free environment, which is crucial for a better learning and retention. As Krashen pointed out when dealing with the Din phenomenon, more retention occurs when input is administered in a low anxiety situation and when the affective filter is low (1986: 43).

¹ The former theory describes children's involuntary repetition, which Murphey hypothesises is an external "Din", whereas Vygostky's inner speech refers to verbal thought, to a continuation of the child's egocentric speech but which, as opposed to it, is not expressed out loud (Murphey 1990:54).

Any task could be carried out with ordinary speech, but music captures the students' attention and interest and involves one of the multiple intelligences, as explained by Leith (1979, as cited in Failoni, 1993: 99). According to Malekian, music has a tendency to attract students more than other form of media; it can stimulate affective learning and make students become motivated (2016: 23). Pop songs have a great influence on young students, who are often willing to learn and sing a song in a foreign language even if they do not understand its meaning. This allows them to relax and receive more amount of input (2016: 24).

As Engh explains, motivation influences the affective states and attitude of the learner, thus having an impact on the effort employed to learn a language (2013: 117). Motivated students learn more easily; they are willing to dedicate more time to study the foreign language, participate in class and contribute to an atmosphere of interaction. As Saenz Pascual and Garcia Andrevia point out, motivation is a determining factor in the second language acquisition which can be increased by the use of songs in the classroom, for its use takes into consideration the diversity of learning styles and fosters interest for the target culture (2005: 386).

On the other hand, pop or rock songs can be very attracting to students, especially to teenagers, since they will probably feel closer to what is expressed in them than to what other forms of literature deal with. Cheung argues that popular culture (of which pop music is a very important element) is appealing to students and motivates them to become responsive and active learners because, through its exploitation, they are easily learning from things that they know about (2001: 56). The author proves this by stating that "many students can recite the lyrics of popular songs without difficulty, but find it hard to memorize a poem or a mathematical formula" (2001: 59) and goes on explaining that this is due to the role of popular culture in the students' personal identities and their constant exposure to it outside school in their everyday lives (2001: 60).

Similarly, Madrid et al. point at pop music as the only significant factor, along with native speaker acquaintances, that can promote motivation in students in their first year of university (1992:36). Pasanen argues that music is well received by pupils and can intensify motivation and, therefore, the use of music in EFL teaching at lower secondary education should be increased. (2010: 79).

Likewise, Li and Brand (2009) study the extent to which the use of song affect ESL learners' motivation, enjoyment and confidence in their ESL instruction through three groups of students; the first one was taught exclusively with music, the second was taught

with music partially and the third was taught with no music. It was discovered that, in terms of attitudes towards learning English, the group with the most songs had a more positive attitude towards their learning of English as well as greater confidence in their ESL instruction (2009: 82).

In the same way, Malekian (2016) carried out an experiment in which the experiment group was provided with songs as supplementary material and the control group was taught solely through a text book. The results suggest that songs can enhance students' motivation to learn new words in English, as the experiment former group performed better than the latter (2016: 31).

Finally, Moi (1994) explains that song lyrics constitute authentic reading material which is accessible to learners but, at the same time, can be a “bridge to higher forms of literature” (as cited in Bloodworth, 2015: 5). This is to say that song lyrics can be the first step to become interested in reading in the foreign language and learning about different genres, which is also closely related to autonomous learning.

2.1.1.4. Music, language awareness and autonomous learning

As indicated by Shen (2009), language awareness can be promoted through songs. Students who want to sing songs in English will have to “grab the skills of speaking the English language before they can sing the songs on their own” (2009: 91). Hence, they are aided to try and imitate every sound, both individually and connected to the rest of speech. In the process, the obstacles found by students when singing English songs will allow them to notice the gap between their actual performance in the target language and the proficiency of the native singers (2009: 91).

Furthermore, students can have easy access to English music outside the classroom, which means they can continue listening to songs on their own and they can look into the songs and genres of their preference as additional material to improve a particular language skill. If learners become familiar with the language through the songs they like, they will be learning, both consciously and unconsciously, outside the classroom. Acquiring the habit of listening to music in English will provide them with authentic input that they might process and retain, and this might lead them to become aware of the linguistic structures of the foreign language and the way it is organized as opposed to their native language. Likewise, they can come into contact with cultural aspects or social

or ethical topics they may become interested in and about which they can search for, helping them to obtain a perception of the target language that is not merely linguistic.

2.1.2. Music for different EFL skills

The above-mentioned studies evince that employing songs in the foreign language classroom can be very beneficial to students' motivation, acquisition and retention. If this is applied to the teaching of English as a foreign language, it would be easy for the teacher to find songs that suit his/her students' needs, due to the great amount of pop or rock songs in English that have been created through decades, some of which they will be already familiar with. In addition, research has shown that there are plenty of reasons to use music in foreign language teaching. Songs can contribute in many ways to learning EFL; they can help to improve different skills, both linguistic and sociocultural, such as vocabulary, listening comprehension, pronunciation, grammar or culture.

2.1.2.1. Linguistic skills

Listening comprehension and pronunciation skills can be practised through plenty of activities involving listening to songs. Reina Arévalo (2010) suggests that songs are the most appropriate sort of authentic material to develop listening comprehension. According to Mahdavi, listening to songs and singing them can help students become more aware and sensitive of phonology (2015: 212). Students can listen to songs and become aware of how the sounds are pronounced and of the differences between the foreign language and their own. Likewise, Failoni points out that the music text can be used to teach liaison, linking, colloquial contractions, and rhyme and rhythm of syllables, and repeating lines with rhythm and correct sounds will help students remember the pronunciation (1993: 98).

Moreover, in an experiment carried out by Kanel (1997), listening comprehension was analysed by comparing two groups. The control group was asked to complete conventional listening material, whereas the experimental group was given listening practice through song gap-filling exercises. After the posttest, Kanel found that song exercises were as effective for listening comprehension performance as conventional exercises (1997: 227). However, the experimental group's motivation and interest

improved, as it often seems to be the case when employing music in the foreign language classroom.

In relation to listening comprehension as well, another experiment was carried out by Kahraman (2008), who analysed listening comprehension in different music genres through gap-filling exercises and found out that “the selection of singers from specific origins does not help better comprehension when compared to the clarity of the pronunciation and the instrumentation factors” (2008: 50). This suggests that teachers can employ music from different countries, which provides more opportunities to learn about the intercultural reality of the English-speaking countries, as well as to compare linguistic features in each.

Regarding pronunciation, music can also help to teach different accents and suprasegmentals. As explained by Li and Brand (2009: 78), stress patterns can be taught through songs. Even if they are not always correct in songs, they can be exploited by comparing them with the correct stress patterns previously learnt by students, as pointed out by Domoney and Harris (1993, cited in Chandler 2016). Furthermore, according to Lieb (2005: 93), songs are a good tool to exemplify the variety of accents in the different English-speaking regions.

It has also been evidenced that music can help improve spelling skills. Moreover, Douglas and Willatts (1994) found a correlation between rhythm performance and both reading and spelling, and significant improvement in reading was observed in students exposed to music compared to the control group (as cited in Salcedo 2010: 19).

Concerning listening and pronunciation activities to carry out in the classroom, there are plenty of them that can be carried out with music in the EFL class; these can include answering to questions, ordering the lines of a song or filling empty gaps of the song text, among others. Lems (2001) proposes to make students orally summarize the topic of a song or make oral presentations about a song or musician in which musical selections are played for the audience, thus involving the whole class. This could also be a very useful activity because it promotes sharing information and knowledge with the rest of the class. With this activity, teaching would not only be unidirectional; on the contrary, students would learn from each other and interaction would be highly promoted.

These studies imply that music should be taken into consideration as a useful tool in EFL to improve both listening and spelling skills. They constitute authentic listening material with which plenty of different listening activities can be designed.

The use of songs for grammar learning purposes has also been studied. Nearly all grammar elements can be found in pop songs and many exercises involving grammar practice can be carried out with them (Failoni 1993: 98). Moreover, the grammar elements found in songs are often repeated throughout the song text, which can be helpful for memorising and learning them. As Bloodworth indicates, there is even a musical-based approach called the Contemporary Music Approach, by Anton (1990), which focuses on the study of a specific grammar topic through a song (2015: 6).

On the other hand, experiments such as the one carried out by Chandler (2016) have proven the efficiency of pop songs in the acquisition of certain grammar structures. She analysed the effects of the song *Durch den Regen*, by the German pop group Satubkind, on the learning of German subordinate clause word order and compared it to the results obtained from a group to which the topic was presented through grammar drills.

When listening to music, the musical and linguistic areas work at the same time, which enables music to assist in learning vocabulary and phrases (Stanstell 2005:21). Songs can definitely be a stimulus for students of a foreign language to learn vocabulary. They provide a meaningful context to acquire vocabulary and contribute to teach words and sounds in an engaging manner. As Li and Brand indicate, popular songs often have rather simple vocabulary which contains common, short words presented in a repetitive structure (2009: 75), which can help the students to retain the new vocabulary. In 1990, Medina carried out an experiment in which she proved that vocabulary acquisition was higher with the help of music or images (1990: 19).

Consequently, Murphey (1992) analysed an extensive corpus of pop songs and found out that the same locutions were often repeated in all songs. Words such as pronouns or function words (you, I, me, the, to, and...) conformed nearly 25% of the corpus. The author discovered that most songs have unspecified referents regarding people, places or time and that they had moderate speed, compared to oral speech, and frequent pauses (1992: 772).

According to Mahdavi, language learners can also benefit from the advantages of the songs by singing and repeating them to improve their vocabulary and pronunciation (2015: 214). Similarly, Engh explains that empirical research has shown that the use of songs has positive results in the area of vocabulary recall (2013: 118).

Likewise, Li and Brand (2009) studied the effects of songs in vocabulary acquisition, meaning and motivation in university-level students. For this purpose, three groups were formed. One of them was introduced to the information exclusively through songs,

another group through songs and conventional exercises and the last one through traditional activities exclusively. After the tests were carried out, it was found out that the group that had performed the best was the music-only group, followed, surprisingly, by the traditional activities group (2009: 83).

In like manner, Malekian (2016) carried out an experiment with 30 Iranian students of EFL at an elementary level, in which performance by two groups (one learning vocabulary in through the textbook and another learning it through the use of music as an additional material) was compared. A better performance of the experimental group was established and the hypothesis that “songs can be used to enhance student’s motivations in learning new words in English” was confirmed (2016: 31).

However, it is convenient to take into consideration that the positive results of the songs in vocabulary acquisition may not be always immediate. On the contrary, studies like the one carried out by Bygrave (1995: 31) show that the effect of music in vocabulary retention was observed over a period of time. Music in the classroom may constitute, therefore, a long-term investment regarding vocabulary, rather than a practice with instant results.

Many grammar activities can be carried out as well through song lyrics, such as learning about nouns, pronouns or verb tenses. Sigurdadotir proposes an activity in which the students are given the lyrics of a song and they are asked to highlight nouns in one colour and verbs in another as a way of learning grammar categories (2012: 26). Distinguishing the different grammatical categories will be of great help, because it will allow students to identify the function of each word in a clause in which the elements often follow a different order. Although the lyrics of some songs may seem inappropriate, either due to the topics they deal with or to the lack of grammar correction found in some of them, these are features that, according to Domoney and Harris (1993) can be exploited, for example, through the correction of mistakes as a grammar activity (as cited in Chandler 2016: 9). Through songs, students can become aware of language characteristics that do not appear in their textbooks and which they would be, otherwise, oblivious to.

Another way in which vocabulary can be exploited through songs is the teaching of colloquial expressions and slang. Distinguishing slang from informal language is also an activity proposed by Failoni (1993: 99). This is a way of teaching a part of speech that is not usually present in textbooks but which students can come across in books, films, songs or through native speakers.

Regarding reading comprehension activities, songs can be used as texts in the classroom as authentic reading material (Pasanen, 2010:10). Moi (1994) suggests that rock lyrics are particularly suitable for literary analysis, since they provide an excellent opportunity to exchange viewpoints and to look at the world from someone else's position (as cited in Bloodworth, 2015: 5).

Students can be asked to underline certain vocabulary, answer questions about the song text in a true-false or multiple-choice format, translate the lyrics, arrange spelling games based on the lyrics, and locate certain grammar points such as negative phrases, adjectives, or direct objects, as Failoni proposes (1993: 99).

Literary figures in the song text can also be studied. Many pop or rock songs are similar to poetry and contain metaphors, personifications, simile, alliterations or hyperboles, as well as rhyme patterns.

2.1.2.2. Non-linguistic skills

Regarding the non-linguistic skills that music can help to learn, culture knowledge is the most evident one. Songs are not only immersed in a social or historic context, but their lyrics can also speak about cultural aspects or social problems of the time they belong to. As Mishan declares (2005: 196), "the cultural element of a song is three-dimensional –a song is at the same time a product of its culture, a representation of it and can even influence it." According to this, culture can be taught by analysing the social context in which the song was created and its effects on style and lyrics or by studying how the song reflects the cultural or historic events of a specific period of time. In addition, the way in which a song intends to change people's minds or raise awareness about a certain topic can be studied as well.

Songs can, therefore, provide the language acquisition with a sociocultural context. As Failoni explains, they give the students a mirror of history, literature and culture (1993: 97). This author indicates that, when introducing a song to the classroom, the teacher has the opportunity to discuss its cultural context (1993: 102). Songs can be used to learn the target culture and to practice the understanding of more informal texts, as explained by Pasanen (2010: 9). This author carried out a survey in which the participants, 350 Finnish teachers, were asked to indicate the ways they used music to teach cultural aspects. She found out that some of the activities involving music and culture were, in order of frequency, listening to traditional songs in the target language, listening to national

anthems, learning about the musical culture of the target language area, playing an illustrative example when a singer or a band appear in a text and analysing cultural features in songs (2010: 57).

In addition, songs can be used to inspire young learners to become interested in history or politics, as Murphey points out (2010: 248). Some songs may have taken inspiration from literary works or films and this connection can also be exploited with EFL students. They can discuss this relation and become interested in the works which inspired the song. Music can help students in the understanding of the target culture. In the case of EFL, it may be even more advantageous to use music for this purpose due to the important role pop and rock have played in our Western culture and recent history. Many cultural or social topics are reflected songs in songs and can be discussed after listening to them in the classroom. In fact, learning the different musical genres and music evolution through the twentieth and twenty first century with songs can be a cultural activity in itself.

2.1.3. Song selection

Regarding the selection of music for the EFL classroom, it is sometimes convenient to take into account students' preferences regarding music styles. However, it could also be constructive to provide them with songs they do not know and which they would never hear otherwise. This would allow them to go out of their comfort zone and expose themselves to other styles of music that have contributed to the target culture through the past decades, and from which they can learn a great deal about the target culture.

Other considerations that can be taken into account when choosing songs for EFL students are the ones proposed by Lems (2001), who recommends to search for songs whose lyrics are intelligible and loud and not hidden under the instrumental sounds, as well as adequate for the proficiency level. Apart from that, the author points out the importance of making sure the lyrics will not offend any of the students with problematic or inappropriate content. The author also states the importance of choosing somewhat repetitive songs which allow oral practice and which contain values or themes the teacher wants to introduce in the classroom (Lems, 1996: 2). Likewise, Lieb (2005: 94) indicates that songs with unintelligible or obscure lyrics may cause frustration among students and strengthen the affective filter. However, according to this author, obscure lyrics can also have the advantage of allowing students to work out the meaning of the song and discuss its different interpretations.

Therefore, when selecting a song, EFL teachers have to take into consideration the purpose of the song, the activity they want to design with it, the age and level of proficiency and the background of their students.

2.2. Ireland in the EFL classroom

Including didactic materials which comprise different cultures or dialects can be enriching to students, since the traditionally presented idea of English as a language spoken in Britain and the United States does not correspond with the reality of English as an international language. Thus, including other cultures, such as the Irish, in the EFL curriculum suits at a greater degree with the actual state of English as a language with many geographical and social variations.

Incorporating materials about the Irish culture in EFL can provide the students with a realistic image of English as a global language that is spoken in many countries. But beyond that, they can also expand students' cultural boundaries. EFL students may be more familiar with British or American English, as well as with British or American culture, due to the fact that they have normally received greater exposure to arts or media from these countries. Therefore, studying different aspects about Irish culture in the EFL classroom can be motivating and new to them, and can constitute an opportunity to learn something they are not familiar with and be exposed to a new and different accent and vocabulary.

Despite all this, little research has been carried out about the Irish culture in the English classroom. However, there are some lesson plans which deal with Irish culture addressed to primary and secondary education students.

Authors such as Asian and McCullough (1997) propose a guide to Hiberno-English or Irish English that can introduce EFL students to Irish culture and literature. This is thought as an initiative to expose students to non-standard literature that can broaden their cultural horizons.

For her part, FitzGerald (2007) investigates the stereotypes about Ireland that students at the Augsburg University had. The author claims that, whereas students seem to be willing to discover Irish culture, little attention has been paid to Ireland in the EFL curriculum.

Finally, Calvete and Sarasa (2007) suggest studying Irish identity through books and films in EFL teacher education programs. They claim that "cultural contents and

linguistic manifestations can complement each other in the teaching of the English language to its prospective instructors” (2007: 8). This indicates an interest for Irish culture as part of the study of the English language, which constitutes the first step to incorporating Irish culture materials to the EFL classroom.

Regarding lesson plans about Irish culture addressed to EFL students, the activities proposed in Michelle Henry’s website include aspects of the Irish culture such as sayings, sports, songs and the conflict in Ireland². The website includes listening activities, readings videos or Prezi presentations that illustrate cultural aspects of the country.

On the other hand, in Fluentu, one of the lesson plans based on different English-speaking countries is dedicated to Ireland³. The activities include articles and videos regarding Irish stereotypes and accents and Celtic myths and legends. Finally, some songs with which to get students to become familiar with Irish folk music are suggested.

Other websites like ELT Connect or Lesson Planet offer different resources regarding Irish culture, which are classified according to levels of proficiency. In the case of the first website, worksheets containing texts about topics such as Saint Patrick’s Day or Irish writers, along with activities related to these topics are provided as teaching resources⁴. The latter offers lesson plans about Irish cultural topics which are not specifically addressed at EFL purposes but can be adapted to the language classroom as well⁵.

2.2.1. The Irish conflict in the EFL classroom

As an important part of Irish contemporary history which still has repercussions and relevance in Ireland’s social and political situation at present, the Irish conflict may be an appropriate subject of study for EFL learners who are studying Irish culture. Teachers who want to provide their students with an overview of Ireland can turn to this part of its recent history as a part of the curriculum.

Research on how to deal with the Irish conflict in the EFL class is not abundant. The paucity of studies regarding the Irish conflict is comparable to that of studies about Ireland in the EFL classroom. However, there are papers which include teaching proposals in

² Available at <http://www.michellehenry.fr/civireland.htm>

³ Available at <http://www.fluentu.com/blog/educator-english/esl-culture-lessons/>

⁴ Available at <http://elt-connect.com/irish-themed-lessons/>

⁵ Available at <https://www.lessonplanet.com/lesson-plans/ireland/all>

which the Irish conflict is taught to EFL students through drama, as in Privas Breaute's (2014), or music, as Czerny and Pilz suggest (2016).

Privas-Breaute (2014) suggests teaching different aspects of EFL through the *play Loyal Women* (2003) by Gary Mitchell, which portrays the Protestant loyalist community of Belfast through a family story. Previous to reading the play in class, the author claims that some knowledge of the world, which in this case would be contextualization of the conflict, would be necessary for them to understand it. While reading the play, students would acquire sociocultural knowledge, such as aspects of everyday living or interpersonal relationships which are reflected on the characters and the actions. The author also states that the play may be a tool to promote intercultural awareness, through the reader's identification with the characters.

Regarding the inclusion of music in the EFL classroom, teaching the Irish conflict through pop songs is suggested by Czerny and Pilz (2016). The authors stress the advantages of using music videos along with the songs because textual information combined with images and action can provide more data to students than texts alone (through body language or facial expressions, for example) and be more memorable (2016: 1).

The song and the video used for their didactic sequence is *Zombie*, by the Irish pop group The Cranberries. Through a series of activities, which include watching the song video and filling the gaps of the song text, students are supposed to learn about Ireland and its conflict and develop intercultural awareness.

Apart from these articles, there are plenty of EFL/ESL resources and lesson plans available on the topic of the Irish conflict. In the website Teaching English a lesson plan about Northern Ireland is offered for teenagers and adults at an intermediate level⁶. The lesson plan includes images of Northern Ireland and an interview students have to listen to. The activities are centered on these materials.

In the same line, the website Learn English offers a video about Belfast's street art which is followed by three tasks, two of which are multiple-choice questions⁷. The last task consists in describing wall art with vocabulary from the video.

⁶ Available at <https://www.teachingenglish.org.uk/article/what-do-you-know-about-northern-ireland>

⁷ Available at <https://learnenglish.britishcouncil.org/en/word-street/northern-irelands-street-art>

Additionally, the website Michelle Henry devotes one of its sections of Irish culture to history. The conflict in Northern Ireland appears as one of the periods and events included in the section, and resources (such as songs, texts and videos) to study it in the classroom are provided. Accordingly, the blog ESL Times proposes a sequence of activities to teach the Irish conflict to students at 3rd year of ESO⁸. In this post, the materials and tasks suggested were used in a classroom and videos of the activities and presentations carried out by students can be seen. Regarding the organization of activities, the topic is introduced through slides of wall paintings which the students are invited to talk about. This is followed by the song *Sunday Bloody Sunday* by U2 and the film *The Boxer*, which was later reviewed by students. Eventually, students prepared presentations about the conflict whose videos can be seen in the post as well.

Finally, the blog ESL Chestnut includes materials such as a song (Simple Minds' *Belfast Child*), and a poem⁹. Links containing a journal article, a brief chronology of the conflict and other poems written by children who have experienced the consequences of the conflict are provided as well. Notwithstanding, there are not many activities designed to work with these materials.

3. DIDACTIC PROPOSAL

This didactic proposal has been designed by taking into consideration the Common European Framework of Reference (CEFR) guidelines with respect to the relation between language and culture, or between plurilingualism and pluriculturalism, along with what is stated about the learner's competences.

Plurilingualism refers to the fact that languages learnt by learners, including their native language, are built up from all knowledge and language experience. According to the CEFR, plurilingualism has to be conceived in the context of pluriculturalism (2001: 4). This means that cultures, as languages, do not exist separately, but instead "are compared and contrasted and interact to produce a pluricultural competence" (2001: 6). Thus, a relation between language and culture is established, in the sense that a language has to be understood in a cultural context. In accordance with plurilingualism and

⁸ Available at <http://theesltimes.blogspot.com.es/2015/04/the-troubles-in-ireland.html>

⁹ Available <https://eslchestnut.com/2011/06/26/ireland-troubles/>

pluriculturalism, learners draw on previous knowledge to build up a rich pluricultural base to which new knowledge is added constantly.

The CEFR contemplates knowledge of the society and culture as an aspect of sufficient importance to merit special attention, since, “unlike many other aspects of knowledge, it is likely to lie outside the learners’ previous experience and may be distorted by stereotypes” (2001: 102). This sociocultural knowledge, along with knowledge of the world are included among the competences related to declarative knowledge that students have to develop in the course of language learning.

Sociocultural knowledge, or “the knowledge of the society and culture in which a language is spoken” (2001: 102), comprises plenty of aspects of the target culture, from everyday living to ritual behaviours, to name a few. Music, and art in general, is also included as part of the sociocultural knowledge that they are supposed to acquire along with the linguistic aspects they study (2001: 103). Arts, along with history, politics or religion, is included in point 4 of sociocultural knowledge, which is titled *Values, beliefs and attitudes* (2001: 102).

The following proposal’s cultural approach focuses on interpersonal relations and values, beliefs and attitudes. In this proposal, art (music) is used as the vehicle to study the Irish conflict, which involves issues such as national identity, politics, religion, history, minorities or relations between social classes. However, linguistic competences will also be included in the activities, as stated in the following classification:

- General competences: knowledge of the world, sociocultural knowledge, interpersonal relations (race and community relations, relations among political and religious groupings, class structure of society), values, beliefs and attitudes (history, minorities, national identity, politics, religions, arts).
- Communicative language competences: song genre, war and conflict vocabulary, description of images, discussion about song meaning, presentations on history topics.

Following these parameters, a sequence of activities which revolve around music has been designed in order to help students become more aware of the target culture. The sequence’s main purpose is to provide knowledge through songs about a particular topic

of the target culture: the Irish conflict. Nonetheless, materials of different kind, such as images or texts will also be exploited.

In order to make the song selection, the following criteria has been taken into account: the level of proficiency of the students, the topic discussed in the songs, the music genre and the origin of the groups. Regarding the level of proficiency, some of the songs could be included in the C1 level, whereas there are other whose text is not as complex to reach C1. However, it has been possible to adapt all the song texts to C1 level activities.

In relation to the topic, all the songs deal with the Irish conflict, which is the subject in which the activities are centered. On the other hand, the selection of music belongs to rock and pop style, which are genres that can be appealing to young students. Furthermore, this genres experienced their highest splendour and popularity precisely during the same decades in which the conflict was taking place.

Finally, the groups selected are mostly Irish rock or pop groups, due to the fact that the Irish culture, along with their lexicon and accent, is what is being introduced to the students in the sequence of activities. However, some of the groups and singers, although of Irish descent are not from Ireland.

This sequence is addressed to young and adult students of EFL who are at a C1 level of proficiency, although it could be adapted to different levels. C1 students will be able to understand the lyrics of the songs and their implicit meaning and references and will be prepared enough to be introduced specialised language related to war, politics and law in EFL, as indicated in the curriculum of the Valencian Community (2014: 21073).

Regarding sequencing, tasks in the proposal are distributed in 7 sessions of 1: 30 hour duration, though they can also be redistributed and adapted to the needs of the group. The tasks are divided in 3 units, all of which deal with the same cultural topic, but require different skills and types of tasks from students.

3.1. Objectives

The general objectives of this proposal are the following:

- To highlight the importance of songs in EFL both as a tool to learn cultural aspects and as a cultural aspect in itself.
- To learn about the Irish conflict as an important part of the Irish culture and history.

- To promote critical thinking and interaction amongst students through discussion about particular topics concerning the conflict and through cooperative work.

3.2. Justification of the didactic proposal

UNIT 1

Objectives:

- Becoming familiar with the Irish conflict and recent history through songs and images.
- Learning vocabulary related to conflicts through songs.
- Developing critical thinking and interpreting songs' meaning.

Session 1

The first activities of the session (1.1 and 1.2) are aimed as an introduction. The topic to be dealt with in the didactic unit is introduced through images, so that students can express their previous knowledge about the Irish conflict or become familiar with it.

To carry out this task, each student is given a different picture of the Irish conflict which they will have to observe carefully and describe to the rest of the class. When describing, they can express what they think the pictures represent and share their previous knowledge about the conflict with their classmates.

This activities involve oral comprehension and expression and intend to foster communication and interaction between students. Moreover, they try to follow the guidelines of the CEFR regarding knowledge of the world, when recommending its users to consider which previous knowledge of the world the learners are assumed to possess and which knowledge of the world, particularly of the country in which the language is spoken, the learners will be provided with in the course of language learning (2001: 102).

After students have been introduced to the topic, they do activity 1.3, 1.4 and 1.5. The lyrics of The Pogues' *Birmingham Six* are given to them (see Annex 6.2). The song deals with Birmingham Six and Guilford Four, who became victims of miscarriage of justice when they were wrongfully convicted for the 1975 Birmingham pub bombings and the 1974 Guilford pub bombings.

Students will have to predict (activity 1.3) the omitted words before listening to the song, taking into account that the topic of the song is related to what they talked about in the introduction. After they have completed this step, the song will be played once or twice so that they can hear the actual words omitted and write them along with the words previously written by them (activity 1.4). When they have finished, they will compare the words they predicted with the actual words of the song and see who was closest to guessing the song's lyrics. The final activity of this session will consist in discussing with the class the meaning of the song and its relation with the historic background they have been introduced to (activity 1.5).

Activities 1.3 and 1.4 include gap-filling, oral comprehension, oral expression and oral interaction. The last activity of the session (1.5) aims to foster critical thinking and cooperation between students, who have to share their impressions about the song with their classmates, basing on their previous knowledge about the song's topic. At the same time, when interacting and sharing opinions, students are developing pragmatic competences, such as discourse skills.

Session 2

Students will carry out the same predicting-filling the gaps-discussing process (activity 2.1) with Elvis Costello's *Oliver's Army* (see annex 6.2). The song describes the situation in Northern Ireland and makes references to other conflict zones around the world. In the song, British imperialism is criticised and so is its tendency to recruit young boys from depressed areas to send them to conflict zones, as explained in Catlin, R. et al., (Song Facts, 2017)

This part of the session is also devoted to a song about the conflict, and the students have to listen to it, complete its gaps and discuss the meaning of the song. Therefore, it allows students to share their impressions about the song as they did with *Birmingham Six*. The exercises also promote oral comprehension and oral interaction between them.

After completing the three steps of activity 2.1, students will have to classify some of the words with which they have filled the gaps of both songs into four categories: words referring to war and violence, words referring to the legal system, words referring to places in which there is a conflict and words referring to historical figures (activity 2.2). The words can be written on the board as well so that students can see them and try to

add some more words they know to each category. After classifying the words, they will have to guess to which of them the definitions given refer (activity 2.3).

This part of the session focuses on linguistic competences and, more particularly, on vocabulary. Through this exercise, students have to classify and learn some terminology which refers to conflict and will allow them to communicate more precisely about the topic they are required to study.

The session's final activity will be discussing and interpreting the meaning of some of the song's references (activity 2.4). Aspects that can be discussed include the following:

- **White nigger**, which may be a way of comparing racial discrimination in the United States to discrimination suffered by other minorities in oppressed or occupied places or conflict areas around the world.
- **Oliver's Army**, which may refer to Oliver Cromwell, who established the first trained armed force in England and under whose regime the Ulster plantation, or colonisation of Ulster with settlers from England and Scotland, was carried out, as pointed out by Lundy (2007: 54).
- **Birmingham Six** and **Guilford Four** in *Streets of Sorrow*, which refers to the innocent men and women who were convicted and imprisoned for the Birmingham pub bombings and the Guilford pub bombings respectively.
- **The Mersey, the Thames and the Tyne**, which, according to Catlin, R. et al. (Song Facts, 2017), refers to depressed areas from which the British Army recruited many of its soldiers. This is in line with Elvis Costello's affirmation that "they always get a working class boy to do the killing", as cited in Bruno (2005: 96).

These questions are designed to awake students' ability to discuss cultural content in songs. With them, students who know what is being said in the song can share their knowledge with the rest of the class. If nobody knows what the authors are referring to in those lines of the song, students can hypothesise and try to guess, taking into account what they already know. This part of the task aims to help students appreciate the nuances and implicit meanings of the songs they have listened to, which, according to the CEFR, they are assumed to recognise at a C1 level.

UNIT 2

Objectives:

- Investigating about a particular topic by using new technologies.
- Sharing information with classmates and learning from them.
- Learning about important events, social context and parties involved in the Irish conflict.

Session 3

In session 3, computers will be required.

The first activity of the session (3.1) is a quiz about Northern Ireland and the conflict which students will have to answer to in groups. The aim of this introductory activity is to find out what students already know about the conflict in Northern Ireland and to provide an overall idea of it to those who are not familiar with the topic.

The different groups will have to make a signal they have previously agreed on (such as standing up) whenever they think they know one of the answers. The first group to do the signal will be allowed to answer. In case they fail to answer correctly, the second group to make the signal will be allowed to answer, and so forth. The group which gives the correct answer will be given a point. At the end of the quiz, the group with the most points assigned will be the winner.

The competitive factor in this activity can help students become motivated and involved in the task and, therefore, to carry it out more successfully. As explained in the CEFR, involvement and motivation constitute affective factors that can favour task performance and language learning (2001: 161).

On the other hand, as in the introductory activity in the first session, it aims to set out what knowledge of the world students already possess, as well as to let them know what they are going to study about this particular subject.

The next task will not only cover the remaining time of this session but also sessions 4, 5 and, if necessary, an extra session. Firstly, students will have to pick a card containing one important point of the conflict from a box (activity 3.2). Students will have to prepare a 20 minute presentation on the topic they have been assigned (3.4). As there are two cards for each topic, each student will have a classmate who has the same assigned work

than him or her. In the remaining time of the session, students will start to look for information on the Internet and prepare their presentations. Nonetheless, previous to the Internet search, the teacher will play a video in which tips for oral presentations are given (activity 3.3). He or she will also explain that presentations should be approximately 20-minute long and they should include war vocabulary taken from *Birmingham Six* and *Oliver's Army*. The teacher must also explain that all the information must be contextualized and quoted properly.

In this oral production activity students will have to search information on the Internet about the topic they have been assigned. This means that they will have to select the data they consider important among all the information they will find, and organize it before presenting it. Students will therefore be required to be critical about Internet sources and conscious on what is relevant and what is not in the context of the activity. Students are expected to use the vocabulary learnt from the songs they listened to in the previous sessions.

When presenting, which they will start in the next session, they will be expected to produce a coherent speech from which their classmates can draw a conclusion. Aspects that will be taken into account when assessing presentations also include grammatical correctness, contextualization of the information, organised structure and cohesion, relevance of the information, audibility, pace and body language. The teacher will assess students' presentations using the evaluation rubric found in annex 6.3.

Presentations will only constitute a part of a common task whose objective is to provide the students with an overall idea of the facts that took place during the historic period they are studying. Consequently, communication will be bidirectional in this activity, in which the speakers will be the receivers later and will have to extract a conclusion on the data they will be given.

Session 4 and 5

Group presentations will be carried out (activity 4.1). They will last approximately 20 minutes each. Students must take notes about their classmates' presentations in order to gather information about the conflict for future tasks.

When all the presentations are carried out, there will be a closing activity (4.2) in which students will review third conditional sentences, imagining what would have taken place

if some historic events had occurred differently. This activity, which includes grammar content review, tries to promote critical thinking by making students aware of the consequences of historic, social and political events and the way they changed history.

UNIT 3

Objectives:

- Reviewing verb tenses and the meaning of its selection
- Analysing and interpreting meaning of song texts and their references to particular topics.
- Creating a brief song text on a particular topic
- Creating a timeline

Session 6

Computers and headphones will be required for this session.

Students will be given a half of a song text and they will have to find out who has the other half of their songs (activity 6.1). Once they have found it, they will have to work in pairs to fill the song's gaps with the omitted verbs (activity 6.2). To do so, they will have to play the song on the Internet and listen to it with headphones, so as not to disturb the other students.

When they have completed the verbs, they will have to discuss the implications of the tense selection and what they think the authors are trying to express through it (activity 6.3). This step involves oral comprehension and expression, but also tense review and ability to recognize the intentions that lay behind a particular tense selection.

Next step will be identifying more terms related to violence in the song and adding it to the term table they completed in the second session with the terms from *Birmingham Six* and *Oliver's Army* (activity 6.4).

After the table is completed with more terminology, each pair will discuss the topic of the song and its references to the Irish conflict (activity 6.5). They will have to find out what the authors' impressions and attitudes to what they are witnessing and communicating are. Subsequently, they will share their conclusions with the rest of the class and they can recommend the songs they have heard to their classmates if they like them (6.6).

This activity involves oral expression and critical skills, since after students have listened to the song and completed it, they have to discuss certain topics and share their opinions and impressions about the song and the topic. To carry out the discussion, students will have to develop critical thinking skills and use their previous knowledge to understand implicit meaning and references in the songs.

After the discussion, each pair will have to add some verses to their song (activity 6.7). They will have to take into account the topic of it, the tenses present in them in order to write new lines which fit in the song and be coherent with what is already written. When they have finished, students' new verses will be checked by a different group. Once each pair has had their lines checked, they will read them aloud to the rest of the class so that everyone can vote for their favourite song (6.8).

This activity aims not only at allowing students to practice their writing skills, but also at awaking their creativity. Apart from being grammatically correct and to use the vocabulary previously learnt, students will have to try to write lines which rhyme. On the other hand, peer review is used to provide the students feedback on their work, which is useful to the students that are being checked but also to the students that are checking, as Lundstrom and Baker indicate (2009).

Session 7

Computers and Internet will be required for this task.

The final task comprises session 7. In this activity, students will have to pick a card containing a decade of the conflict. There are three cards for each decade, which means that groups of three will be formed. Once the groups are established, students will have to create a timeline of the conflict. They will have to include what they have learnt in the previous activities along with new information they search on the Internet.

The aim of the final task is to make sure that students have got an overall idea of the historic period and they are able to synthesise it and organize it chronologically. Furthermore, the idea of the entire class cooperating to produce a final product can increase involvement in the task. The use of new technologies facilitates the process and can be motivating to students too.

To sum up, this proposal aims to provide the students' knowledge through action and involvement, basing on the premise that students will learn not only by receiving information, but also by performing and creating information of their own.

3.3. Proposed activities

UNIT 1
SESSION 1
<p>INTRODUCTION</p> <p>1.1 The teacher gives each student one of the photographs below. They observe their photographs carefully for a couple of minutes. Then the teacher asks them the following questions:</p> <ul style="list-style-type: none"> • What can you see in the picture? • Can you describe your picture to the rest of the class? • In which year do you think your photograph was taken? • Where do you think it was taken? <p>1.2 After students have described their photographs, the whole class can try to find out what the pictures have in common and what they represent.</p> <p>Once students have become conscious of the topic dealt with, they will begin to work with the songs selected. This exercise is focused on vocabulary related to conflict, Ireland or law. Words in red must be omitted from the song text.</p> <p>1.3 PREDICTING. Students are given the lyrics of <i>Birmingham Six</i>. They will have to predict what words are omitted, basing on the context of the song, syntax, rhyme patterns, etc.</p>

1.4 FILLING THE GAPS. They listen to the song and write on their text the omitted words they hear in a different colour than the words predicted. They contrast and see who was closest to the actual lyrics.

1.5 DISCUSSING. Once they have done this, they share their opinions with their classmates and discuss the following questions: Where are the groups from? What do these songs have in common? What do they talk about? What is the topic of the songs? What would you say the author's point of view is?

SESSION 2

2.1 Students do the same activity as they did with *Birmingham Six* with *Oliver's Army*.

2.2 CLASSIFYING. Once they have heard both songs, students are given a chart in which they will have to classify the words they have filled the gaps with. Not all the words omitted belong to one of these categories. When they have completed this step, they will share it with the classroom and words will be written on the board under their category. What other words do they know for each category?

Words referring to war and violence	Words referring to legal system	Words referring to places in which there is conflict or war	Words referring to historical figures

2.3 DEFINING. Now that the words have been classified in categories, students match some of these words to their definitions. Definitions have been taken from Merriam Webster¹⁰, Oxford Dictionary¹¹, the Free Dictionary¹², Wikipedia¹³ and Encyclopedia Britannica¹⁴.

- A barrier or manned entrance, typically at a border, where security checks are carried out on travellers.....
- nickname sometimes given to roads known for high crime rates or military conflict.....
- *informal* A prisoner's derogatory term for a warder.....
- prison located 10 miles (16 km) west of Belfast, N.Ire., that was a symbolic centre of the struggle between unionists and nationalists during the “Troubles” in Northern Ireland in the late 20th and early 21st centuries.....
- *informal* a police officer.....
- a member of a class or group of people who are systematically subjected to discrimination and unfair treatment.....
- the act or fact of being raised in position or rank.....
- to serve a sentence in prison; to serve a specific amount of time in prison.....

¹⁰ <https://www.merriam-webster.com/>

¹¹ <https://www.oxforddictionaries.com/>

¹² <http://www.thefreedictionary.com/>

¹³ <https://es.wikipedia.org/wiki/Wikipedia:Portada>

¹⁴ <http://www.britannica.es/>

2.4 The teacher can now ask the students if they know what some of the references in the songs mean, for example, the name Oliver in *Oliver's Army* and Guilford or Birmingham in *Streets of Sorrow*. The teacher can also ask the student what they think white nigger is and why it is used in this context. References can also be made to the line “the boys from Mersey, the Thames and the Tyne”.

UNIT 2

SESSION 3

Internet is needed in session 3.

3.1 QUIZ. Students are divided into groups in order to answer to the quiz. Questions and options can appear on a screen so that students can see them. Each group will have a bell they will have to ring every time they think they know the answer. The first group to ring the bell will answer. The group which answers more questions will be the winner team.

1. Northern Ireland was created in

- ❖ 1690
- ❖ 1921
- ❖ 1969

2. How many counties does it comprise?

- ❖ 32
- ❖ 6
- ❖ 4

3. The conflict in Northern Ireland lasted for nearly:
 - ❖ 10 years
 - ❖ 30 years
 - ❖ 50 years
4. This conflict is often referred to as:
 - ❖ “The Irish Civil War”
 - ❖ “The Troubles”
 - ❖ “The Irish War of Independence”
5. The Irish conflict is mainly due to:
 - ❖ Part of the population of Northern Ireland wanting to become an independent country
 - ❖ Part of the population of Northern Ireland wanting to remain part of the UK and the other part wanting to become independent and be part of a united Ireland
 - ❖ Part of the population wanting to become part of the United Kingdom
6. Northern Ireland is often referred to by Irish nationalists as:
 - ❖ The Six counties
 - ❖ Ulster
 - ❖ Belfast
7. The main two communities that co-exist in Northern Ireland are:
 - ❖ Nationalists (often Catholic) and Nationalists (often Protestant)
 - ❖ Republican and Loyalist
 - ❖ Nationalist and Republican
8. Unionist people:
 - ❖ Want to remain part of United Kingdom and consider themselves British

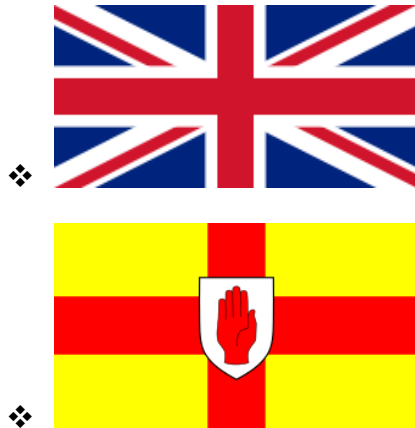
- ❖ Want to become part of the Republic of Ireland
- ❖ Want to be independent from the United Kingdom

9. The flag of Ireland, which can be seen in many Nationalist neighbourhoods, is the following:



10. The flag of Northern Ireland, which can be seen in many Unionist areas, is the following:





3.2 Students pick up cards from a box. The cards contain information about the following topics related to the conflict: Creation of the state of Northern Ireland, Protestant and Catholic division and segregation, Civil rights movement and NICRA (Northern Ireland Civil Rights Association), IRA and Sinn Féin, paramilitary loyalist groups, Peace process. There must be 2 cards for each topic, so that two students are assigned the same topic and they work in pairs.

Creation of Northern Ireland	Creation of Northern Ireland
Protestant/Catholic division and segregation	Protestant/Catholic division and segregation
Civil rights movement and NICRA	Civil rights movement and NICRA
IRA and Sinn Féin	IRA and Sinn Féin
Paramilitary loyalist groups	Paramilitary loyalist groups
Peace Process	Peace process

3.3 Students watch the video Tips on Giving Oral Presentations.

(<https://www.youtube.com/watch?v=QKOO99UjsSE>)¹⁵

3.4 Students must prepare a presentation about the topic they have been assigned for the next sessions, using photos, videos, wall paintings, news, other songs... and using the studied vocabulary. They start preparing it in the classroom because there will be time left after the quiz. During this time, students are given some guidelines to prepare their presentations:

- In order to contextualise the facts that you are going to present, try to organize them taking into account the following questions: What? Who? Where? When? Why? How?
- The presentation must be around 20-minute long.
- Technological tools such as Power Point or Prezi must be used to support presentations.
- The information must be presented in its social and historical context. If a previous group has already talked about the same aspects of the context in their presentation, make a brief reference to it and quote your classmates.
- All the sources from which the information has been taken must be cited and listed in the final slides. The following link can be looked up to find out how to quote following APA style: <https://owl.english.purdue.edu/owl/resource/560/02/>
- During the presentation process, remember to look at your audience.
- Leave some time for questions at the end of your presentation.
- Aspects such as grammatical correctness, use of learnt vocabulary, consistency, audibility, fluency, body language, appropriateness to the audience and use of visual aids will be taken into account during assessment.

*The presentations will be assessed with the evaluation rubric found in annex 6.3.

¹⁵ Brewer, J. (2013, March, 3rd). Tips on Giving Oral Presentations [video file]. Accessed: 28th August 2017. <https://www.youtube.com/watch?v=QKOO99UjsSE>

SESSIONS 4 and 5 (extra session if needed)

4.1 PRESENTATIONS. Students do their presentations, following the above order. The presentations must be around 20 minutes long. Students who are not presenting must take notes about their classmates' presentations because the information provided by the presentation will be useful to them in the final task.

4.2 WHAT WOULD HAVE HAPPENED IF...? Students try to imagine what things would be different if historic events had happened differently.

- ❖ What would have happened if the Republic of Ireland were still part of the UK?
- ❖ What would have happened if the British Army hadn't been deployed in Northern Ireland?
- ❖ What would have happened if the Good Friday Agreement had never been signed?

UNIT 3

SESSION 6

Internet and headphones are needed in session 6

Each student is given a fragment of a song, without its title and without some of its verbs. The verbs lacking are provided to the students in a different order than they appear in the song, so that students fill the blanks with them.

6.1 When students are given a half of the song, they read it carefully and they try to find the classmates who have the other half.

6.2 Once they have found them, they try to complete the song with the verbs lacking, while listening to it with headphones.

6.3 After the song is completed, students try to guess why particular verb tenses are predominant in the song and what its selection means.

6.4 Students add more vocabulary from the songs they are working with to the table completed in session 1.

6.5 They discuss the following questions:

Where do you find references to the Troubles in the song? Are they explicit or vague references? Which aspect of the Troubles do you think is dealt with in the song?

6.6 Once they have discussed the questions in pairs, students share their conclusions with the rest of the classroom.

6.7 In groups, they add some verses to their song, using the vocabulary learnt and respecting the song's style and the song's verb tenses.

6.8 When they have finished, they give their verses to another group to have them checked. Once they are checked, each group reads or sings their verses to the rest of the classroom so that they can vote for their favourite song.

SESSION 7 (extra sessions if needed).

FINAL TASK

Internet is needed for session 7.

Students create a timeline of the Troubles online, using the vocabulary studied and the information they have drawn out from song texts and presentations.

Each student will pick a decade from a box. Students will have to work on the decade they have been assigned and with the students who have picked the same period. They will have to investigate on important events that took place during that decade in the timeline¹⁶.

1960	1960	1960
1970	1970	1970
1980	1980	1980
1990	1990	1990
2000	2000	2000

The launch of these songs and the albums they belong to will be also included in the timeline, so that students can be aware of the relation between historic events and their reflection on music. The timeline may include vocabulary from the songs, pictures, wall paintings, news from journals, song texts...

To create the timeline, students will have to use the online tool Sutori (<https://www.sutori.com/>)

¹⁶ The idea for this activity was taken from Pilz (2016).

- The following web sites are suggested for students to search information:

Day the Troubles began: http://www.bbc.co.uk/history/events/day_troubles_began

Key events in the Northern Ireland conflict: <http://www.cain.ulst.ac.uk/events/index.html>

Documentary about Northern Ireland in the 1960's and 1970's:

<https://www.youtube.com/watch?v=y2-zpvGWZCw>

Picture archive of the Troubles:

<https://www.reportdigital.co.uk/gallery/1970s/1900/1905/1033/northern-ireland--the-troubles-1970s.html>

Chronology of the Northern Irish conflict: <https://www.infoplease.com/northern-irish-conflict-chronology>

4. CONCLUSIONS

This didactic proposal has been conceived as a way of integrating language, culture and music in an EFL context. In it, music has been used as an instrument to teach cultural content to students.

The sequence of activities intends to teach cultural aspects that the students are not too familiar with. That is why the Irish seemed a suitable culture to focus on, with its rich cultural heritage and its wealthy music scene.

After carrying out the research in order to design the task sequence, music has been proven as a useful and efficient tool to teach a foreign language, something that, previous to research, had only been suspected. However, once the studies were gathered, the positive influence of music on language acquisition was each time more perceivable, and so was the possibility to design a didactic sequence that reflected that connection and benefited from it.

The benefits of incorporating music to the teaching of culture are numerous. It helps memory and speech, it is motivating to students and can be employed for many different purposes, among which culture is an apparent one. Apart from being a means of approaching cultural content in the classroom, pop and rock songs are an essential part of the target culture in itself. They are influenced by society and historic periods and, at the same time, they are a reliable reflect of them. Songs can, therefore, broaden students' perspectives of the world and the target culture and society. Particularly, in the case of the study of a conflict, music can awake empathy on the listeners and increase their understanding of the topic. Through the impressions and feelings with respect to war that are expressed in a song, students can put themselves in the position of the victims of a conflict and develop intercultural awareness.

Regarding the cultural aspect of the activities, this proposal intends to cover part of the scarcity of teaching resources about the Irish conflict, that can also be applied to the Indian or the South African conflicts, that currently exists. Studying these conflicts can expand students' cultural horizons and approach them to different cultures, and even help them understand British culture better by learning about its colonial history.

In the proposed sequence, listening comprehension, vocabulary, grammar, oral expression and interaction and written production are integrated by the same thematic thread. The treatment of the Irish conflict in the EFL classroom through a variety of activities can be helpful in diverse ways. Linguistically, studying the Irish conflict can be an exciting challenge to students when it comes to recognising and understanding complex information or implicit content, either in oral or written texts. Moreover, it can also be a means of exposing them to a different accent and lexicon that they may be not familiar with.

Regarding speech production, the topic allows students to express themselves on complicated matters and use specific terminology, as well as providing well-structured information that allows the recipients to draw a conclusion, which in the CEFR as a combination of skills that students at a C1 level are expected to gather (2001: 24). Furthermore, the Irish conflict, like conflicts around the world, is a subject that fosters interaction among students and encourage them to discuss aspects such as the causes and the consequences of war, helping them to become critical.

In relation to cultural aspects, the Irish conflict, as an important part of Irish history, can help students to understand Irish culture and identity. Its study in the EFL classroom can broaden students' perspectives both of the English language and of the world, that is, it can have influence of them not only with regard to the classroom but the outside world.

With these ideas in mind, it seems that it is feasible to design a didactic sequence that integrates music and culture of the target language, respecting the CEFR principles regarding sociocultural knowledge and intercultural awareness. Nonetheless, this is only a small portion of all the possibilities that lie about combining music and EFL linguistic or non-linguistic content.

5. BIBLIOGRAPHY

- Bloodworth, A. (2015). "Rationales and approaches to using music in the EFL classroom" *Minne TESOL Journal*. [<http://minnetesoljournal.org/spring-2015/rationales-and-approaches-to-using-music-in-the-efl-classroom>]
- British Council website. (2017). Accessed: 17 May 2017.
<https://www.teachingenglish.org.uk/article/what-do-you-know-about-northern-ireland>
- Bruno, F. (2005). *Armed Forces*. New York: Continuum.
- Burns, J. et al. (1979). Alternative Ulster. On *Inflammable Material* (CD). London: Island Studios. (1978)
- Burns, J. et al. (1979). Suspect Device. On *Inflammable Material* (CD). Cambridge: Spaceward Studios. (1978).
- Bygrave, P. (1995). "Development of receptive vocabulary skills through exposure to music". *Bulletin for the Council of Research in Music Education*, 127, 28-34.
- Calvete, M. and Sarasa, M. C. (2007) "Studying Irish Culture in Argentinean EFL Teacher Education Programs". Academia.edu (20/08/2017)
[https://www.academia.edu/1629672/Studying_Irish_Culture_in_Argentinean_EFL_Teacher_Education_Programs]
- Catlin, R. et al. (2017) Song Facts. Accessed: 26 July 2017.
<http://www.songfacts.com/detail.php?id=2948>
- Chandler, C. (2016). *The relationship between music and language: can teaching with songs result in improved second language learning?* (Honors Thesis). San Marcos, Texas State University. Texas State University Digital Library:
<https://digital.library.txstate.edu/handle/10877/6081>
- Cheung, C. (2001). "The use of popular culture as a stimulus to motivate secondary students' English learning in Hong Kong" *ELT Journal*, 55. 55-61.

[https://www.researchgate.net/profile/Ck_Cheung/publication/228691919_The_use_of_popular_culture_as_a_stimulus_to_motivate_secondary_students'_English_learning_in_Hong_Kong/links/575a1fce08aed884620b2f46.pdf]

Common European framework of reference for languages 2001. Council of Europe [online]. (10 April 2017).

Consellería de Educación, Cultura y Deporte. (2014). Decreto 138/2014. Accessed: 13 September 2017. http://www.dogv.gva.es/datos/2014/09/01/pdf/2014_7937.pdf

Costello, E. (1978). Oliver's Army. On *Armed Forces* (CD). London: Radar.

Costikoglou, A. (2011). ESL Chestnut. Accessed: 23 July 2017.

<https://eslchestnut.com/2011/06/26/ireland-troubles/>

http://www.coe.int/T/DG4/Linguistic/Source/Framework_EN.pdf.

Day the Troubles began. (2017). In BBC. Accessed: 20 May 2017.

http://www.bbc.co.uk/history/events/day_troubles_began

Engl, D. (2013). "Why Use Music in English Language Learning? A Survey of the Literature". *English Language Teaching*, 6, 2, 113-127.

Failoni, J. (1993). "Music as means to enhance cultural awareness and literacy in the foreign language classroom." *Mid-Atlantic Journal of Foreign Language Pedagogy*, 1, 97-108.

FitzGerald, C. (2007). "Images and Stereotypes of Ireland in English Language Teaching". In C. FitzGerald and K. Schröder (Eds.), *Intercultural Communication and Foreign Language Teaching: Perspectives from a Czech-German Viewpoint* (73-88).

University of Augsburg.

Henry, M. (2017) Michelle Henry. Accessed: 15 June 2017.

<http://www.michellehenry.fr/civireland.htm>

- Imbornoni, A.M. et al. (2015). Info Please. Accessed: 19 May 2017.
<https://www.infoplease.com/northern-irish-conflict-chronology>
- Kanel, K. (1997). "Teaching with Music: A Comparison of Conventional Listening Exercises with Pop Song Gap-fill Exercises" *JALT Journal*, 19, 2, 217-234.
- Kahraman, V. (2008). *The use of songs in improving listening comprehension in English*. Ankara University, Ankara.
[\[http://dergiler.ankara.edu.tr/dergiler/27/1593/17217.pdf\]](http://dergiler.ankara.edu.tr/dergiler/27/1593/17217.pdf)
- Konantz, E. (2012). "The Effects of Music on Memory for a Word List". *The Huron University College Journal of Learning and Motivation*, 50.
- Krashen, S. (1986). "The Din in the Head, Input and the Language Acquisition Device" Stephen D. Krashen Website. 41-44[\[http://www.sdkrashen.com/content/articles/din.pdf\]](http://www.sdkrashen.com/content/articles/din.pdf)
- Lems, K. (1996). "For a Song: Music across the ESL Curriculum". ERIC.
[\[http://files.eric.ed.gov/fulltext/ED396524.pdf\]](http://files.eric.ed.gov/fulltext/ED396524.pdf)
- Lems, K. (2001) "Using Music in the Adult ESL Classroom." Eric Digest:
[\[https://www.ericdigests.org/2002-3/music.htm\]](https://www.ericdigests.org/2002-3/music.htm)
- Irish culture teaching resources. (2017). In Lesson Planet. Accessed: 20 July 2017.
<https://www.lessonplanet.com/>
- Levman, B. (1992). "The Genesis of Music and Language". *Ethnomusicology*, 36, 147-170.
- Li, X. and Brand, M. (2009). "Effectiveness of Music on Vocabulary Acquisition, Language Usage, and Meaning for Mainland Chinese ESL Learners". *Contributions to Music Education*, 36, 1, 73-84.
- Lieb, M. (2005). "Popular Music and Its Role in the EFL Classroom" 13th Annual Korea TESOL International Conference, 91-96.

- López, I. (2015). The ESL Times. Accessed: 20 June 2017.
<http://theeslimes.blogspot.com.es/2015/04/the-troubles-in-ireland.html>
- Lundstrom, K. and Baker, W. (2009). "To give is better than to receive: The benefits of peer review to the reviewer's own writing". *Journal of Second Language Writing*, 18, 30-46.
- Lundy, D. (2007). Men that God Made Mad. A Journey Through Truth, Myth and Terror in Northern Ireland. London: Vintage Books.
- MacGowan, S. and Woods, T. (1988). Birmingham Six/ Streets of Sorrow. *On If I Should Fall from Grace with God* (CD). London: Island.
- Mahdavi, A. (2015). "The Effect of English Verbal Songs on Connected Speech Aspects of Adult English Learners' Speech Production". *Advances in Language and Literary Studies*, 6, 212-226.
- Malekian, S. (2016). "The relationship between English songs and learning Vocabulary". *Modern Journal of Applied Linguistics*, 8, 18-34.
- Mashayekh, M. and Hashemi, M. (2011). "The Impact/s of Music on Language Learners' Performance". *Procedia - Social and Behavioral Sciences*, 30, 2186 – 2190.
- McLoughlin, A. et al. (2017) ELT Connect. Accessed: 20 June 2017.
- McMullen, E. and Saffran, J. (2004) "Music and Language: A Developmental Comparison". *Music Perception*, 21, 3, 289-311.
- Medina, S. (1990). "The Effects of Music upon Second Language Vocabulary Acquisition". ERIC, 3-26. [<http://files.eric.ed.gov/fulltext/ED352834.pdf>]
- Madrid, D et al. (1992). "Sources of motivation in the EFL classroom" *VIII Jornadas Pedagógicas para la Enseñanza del Inglés*, 18-36.
- Melaugh, M. (2016). CAIN Web Service. Accessed: 25 May 2017.
<http://www.cain.ulst.ac.uk/events/index.html>

Monaco, E. (2017). FluentU. Accessed: 19 June 2017.

<http://www.fluentu.com/blog/educator-english/esl-culture-lessons/>

Murphey, T. (1992). "The Discourse of Pop Songs". *TESOL Quarterly*, 26, 4, 770-775.

Murphey, T. (1990). "The Song Stuck in My Head Phenomenon: A melodic Din in the LAD?" *System*, 18, 1, 53-64.

O'Riordan, D. (1994). *Zombie*. On *No Need To Argue* (CD). Dublin: Windmill Lane Studios.

Pasanen, H. (2010). Using music in EFL teaching at lower secondary education: Teachers' experiences and opinion. (Pro Gradu Thesis). University of Jyväskylä, Jyväskylä.

Pedersen, M. (1993). "Folklore in ESL/EFL Curriculum Materials". *ERIC*. 1-19. [

<https://eric.ed.gov/?id=ED372629>]

Reina Arévalo, E. (2010). "The use of songs as a tool to work on listening and culture in EFL classes". *Cuadernos de lingüística hispánica*, 15, 121-138.

Saenz Pascual, O. and Garcia Andrevia, F. (2015). "Consideraciones en torno al uso de las canciones en el aula de ELE" *Dialnet*, 385-397.

[\[https://dialnet.unirioja.es/servlet/articulo?codigo=5426061\]](https://dialnet.unirioja.es/servlet/articulo?codigo=5426061)

Salcedo, C. (2010). "The Effects of Songs in the Foreign Language Classroom On Text Recall, Delayed Text Recall and Involuntary Mental Rehearsal". *Journal of College Teaching & Learning*, 7, 6, 19-30.

Shen, C. (2009). "Using English Songs: an Enjoyable and Effective Approach to ELT" *English Language Teaching*, 2, 1, 88-94.

Sigurdadottir, D. (2012). *Language learning through music*. Haskoli Islands, Reykjavík.

Stanstell, J. (2005). *The use of music for learning languages: a review of the literature*. University of Illinois, Urbana Champaign.

Stolley, K. et al. (2015). Purdue Online Writing Lab. Accessed: 27th July 2017.

<https://owl.english.purdue.edu/owl/resource/560/02/>

The New Lodge (2009, September, 30th). Northern Ireland in the 1960s/1970s

Documentary [video file]. Accessed: 15th June 2017.

<https://www.youtube.com/watch?v=y2-zpvGWZCw>

The Troubles Archive. (n.d.) In Report Digital. <https://www.reportdigital.co.uk/#>

U2. (2000). Peace on Earth. On *All That You Can't Leave Behind* (CD). London: Island Studios.

U2. (1983). Sunday Bloody Sunday. On *War* (CD). Dublin: Windmill Lane Studios.

6. ANNEX

6.1. Pictures for session 1



(Taken from theirishtory.com)



(Taken from theweek.co.uk)



(Taken from BBC)



(Taken from belfastlive.co.uk)



(Taken from theirishtory.com)



(Taken from vanderbilt.edu)



(Taken from dailymail.co.uk)



(Taken from flashback.com)



(Taken from konigreichpreusen.tumblr.com)



(Taken from BBC)



Taken from belfastlive.co.uk



(Taken from belfastlive.co.uk)



(Taken from funnyjunk.com)



(Taken from theirishtory.com)

6.2. Songs for sessions 1 and 2¹⁷

The Pogues

Streets Of Sorrow / Birmingham Six

Oh farewell you streets of sorrow
Oh farewell you streets of **pain**
I'll not return to feel more **sorrow**
Nor to see more young men **slain**
Through the last six years I've lived through **terror**
And in the **darkened streets** the pain
Oh how I long to find some **solace**
In my mind I curse the **strain**

So farewell you streets of **sorrow**
And farewell you streets of **pain**
No I'll not return to feel more **sorrow**
Nor to see more young men **slain**

There were six men in **Birmingham**
In **Guildford** there's four
That were picked up and **tortured**
And framed by the **law**
And the filth got **promotion**
But they're still **doing time**
For being **Irish** in the wrong place
And at the wrong **time**

In Ireland they'll put you away in the **Maze**
In **England** they'll keep you for several long days
God help you if ever **you're caught** on these shores

¹⁷ The words in red are the words that must be omitted in all the songs.

And the coppers need someone
And they walk through that door

You'll be counting years
First five, then ten
Growing old in a lonely hell
Round the yard and the stinking cell
From wall to wall, and back again

A curse on the judges, the coppers and screws
Who tortured the innocent, wrongly accused,
For the price of promotion
And justice to sell
May the judged be their judges when they rot down in hell

You'll be counting years
First five, then ten
Growing old in a lonely hell
Round the yard and lousy cell
From wall to wall, and back again

May the whores of the empire lie awake in their beds
And sweat as they count out the sins on their heads
While over in Ireland eight more men lie dead
Kicked down and shot in the back of the head

You'll be counting years
First five, then ten
Growing old in a freezing hell
Round the yard and the lousy cell
From wall and back again

Counting years
First five, then ten

Growing old in a lonely hell
Round the yard and the lousy cell
From wall to wall and back again

Elvis Costello

Oliver's Army

Don't start me talking
I could talk all night
My mind goes sleepwalking
While I'm putting the world to right
Called careers information
Have you got yourself an occupation?

[Chorus:]

Oliver's army is here to stay
Oliver's army are on their way
And I would rather be anywhere else
But here today

There was a checkpoint Charlie
He didn't crack a smile
But it's no laughing party
When you've been on the murder mile

Only takes one itchy trigger
One more widow, one less white nigger

[Chorus]

Hong Kong is up for grabs
London is full of Arabs

We could be in **Palestine**
Overrun by a Chinese line
With the boys from the Mersey and the **Thames** and the Tyne

But there's no **danger**
It's a professional career
Though it could be **arranged**
With just a word in Mr. **Churchill's** ear

If you're out of luck or out of work
We could send you to **Johannesburg**

[Chorus]

6.3. Assessment rubric for presentations¹⁸

Group:	Punctuation				
	Unacceptable	Acceptable	Good	Very good	Impressive
Grammatical correctness					
Use of vocabulary (Does the presentation use the vocabulary learnt in previous sessions?)					
Contextualization (Is the information presented in its historic or social context?)					
Structure and cohesion (Are the different ideas organised and divided in sections?)					
Appropriateness to the audience (Is the information relevant and engaging?)					
Audibility and pace (Can the message be heard clearly? Is the speed correct?)					
Body language (Do the speakers' gestures correspond with what they are saying? Do they suggest confidence?)					
Use of visual aids and technology (Are they used efficiently? Are they well presented? Do they help to understand the message?)					
Comments:					

¹⁸ This rubric has been adapted from Kate Ippolito from the LearnHigher CETL at Brunel University. Available in: http://www.brunel.ac.uk/learnhigher/giving-oral-presentations/Assessing_Oral_Presentations.pdf

6.4. Songs for session 6¹⁹

U2

Sunday Bloody Sunday

Yeah

I **can't believe** the news today

Oh, I can't close my eyes

And make it go away

How long

How long **must** we **sing** this song

How long, how long

Cause tonight, we **can be** as one

Tonight

Broken bottles under children's feet

Bodies strewn across the dead end street

But **I won't heed** the battle call

It **puts** my back up

Puts my back up against the wall

Sunday, Bloody Sunday

Sunday, Bloody Sunday

Sunday, Bloody Sunday

¹⁹ All the songs chosen for this activity must be cut in two halves.

Sunday bloody Sunday

And the battle's just begun

There's many lost, but tell me who has won

The trench is dug within our hearts

And mothers, children, brothers, sisters

Torn apart

Sunday, Bloody Sunday

Sunday, Bloody Sunday

How long

How long must we sing this song

How long, how long

Cause tonight, we can be as one

Tonight, tonight. Tonight, tonight

Sunday, Bloody Sunday

Sunday, Bloody Sunday

Wipe the tears from your eyes

Wipe your tears away

Oh, wipe your tears away

Oh, wipe your tears away

(Sunday, Bloody Sunday)

Oh, wipe your blood shot eyes

(Sunday, Bloody Sunday)

Sunday, Bloody Sunday (Sunday, Bloody Sunday)

Sunday, Bloody Sunday (Sunday, Bloody Sunday)

And it's true we **are** immune

When fact **is** fiction and TV reality

And today the millions **cry**

We **eat** and **drink** while tomorrow they **die**

(Sunday, Bloody Sunday)

The real battle just **begun**

To claim the victory Jesus **won**

On

Sunday Bloody Sunday

Sunday Bloody Sunday

(Taken from lyricsfreak.com)

Stiff Little Fingers

Suspect Device

Inflammable material **is planted** in my head

It's a suspect device that's **left** 2000 dead

Their solutions **are** our problems

They **put** up the wall

On each side time and prime us

And **make sure** we **get** fuck all

They **play** their games of power

They **mark** and **cut** the pack

They **deal** us to the bottom

But what do they **put back**?

[Chorus:]

Don't believe them

Don't believe them

Don't be bitten twice

You **gotta suss**, suss, suss, suss, suss out

Suss suspect device

They **take away** our freedom

In the name of liberty

Why **don't** they all just **clear off**

Why **won't** they **let us be**

They **make** us feel indebted

For **saving** us from hell

And then they **put** us through it

It's time the bastards **fell**

[Chorus]

Don't believe them

Don't believe them

Question everything you're told

Just **take** a look around you

At the bitterness and spite
Why **can't** we **take over** and try to put it right

[Chorus]

We're a suspect device if we do what we're **told**
But a suspect device **can score** an own goal
I'm a suspect device the Army **can't defuse**
You're a suspect device they **know** they can't refuse
We're **gonna** blow up in their face

(Taken from plyrics.com)

The Undertones

It's Going To Happen

Happens all the time
It's going to happen - happen - till your **change** your mind
It's going to happen - happen - **happens** all the time
It's going to happen - happen - till your change your mind

Best story I ever **heard**
The truth about fat Mr X and the young girl
See how far he'll **let you go**
Before he **persuades** you when **you're walking** home

Happens all the time
It's going to happen - happen - till your change your mind
It's going to happen - happen - happens all the time
It's going to happen - happen - till your change your mind

Watching your friends **passing by**
Going to sleep without **blinking** a blue eye

Too slow to notice what's wrong
Two faced to you when you're taking them on

Happens all the time

It's going to happen - happen - till your change your mind
It's going to happen - happen - happens all the time
It's going to happen - happen - till your change your mind

Everything goes when you're dead
Everything empties from what was in your head
No point in waiting today
Stupid revenge is what's making you stay

It's going to happen - happen - till your change your mind

(Taken from stlyrics.com)

Paul Brady

The Island

They say the skies of Lebanon are burning.
Those mighty cedars bleeding in the heat.
They're showing pictures on the television.
Women and children dying in the street
And we're still at it in our own place.
Still trying to reach the future through the past.
Still trying to carve tomorrow from a tombstone...

Chorus

But Hey! Don't listen to me!.
This wasn't meant to be no sad song.
We've heard too much of that before.

Right now I only **want** to be here with you.
Till the morning dew **comes falling**.
I **want to take** you to the island.
And **trace** your footprints in the sand.
And in the evening when the sun **goes** down
We'll **make** love to the sound of the ocean

They're **raising** banners over by the markets
Whitewashing slogans on the shipyard walls
Witchdoctors **praying** for a mighty showdown
No way our holy flag is **gonna fall**
Up here we **sacrifice** our children
To feed the worn-out dreams of yesterday
And **teach** them dying **will** lead us into glory...

Repeat chorus

Now I know us plain folks **don't see** all the story.
And **I know** this peace and love's just copping out.
And **I guess** these young boys **dying** in the ditches.
Is just what being free is all about.
And how this twisted wreckage down on main street.
Will bring us all together in the end.
And we'll **go marching** down the road to freedom....
Freedom

(Taken from lyricsfrek.com)

The Cranberries

Zombie

Another head **hangs** lowly
Child **is** slowly taken
And the violence **caused** such silence

Who are we mistaken

But you see it's **not** me

It's **not** my family

In your head, in your

Head they are **fighting**

With their tanks and their bombs

And their bombs and their guns

In your head,

In your head they are **cryin'**

In your head, in your head

Zombie, zombie, zombie

Hey, hey

What's in your head, in your head

Zombie, zombie, zombie

Hey, hey, hey, oh

Dou, dou, dou, dou

Dou, dou, dou, dou

Dou, dou, dou, dou

Dou, dou, dou, dou

Another mother's **breakin'**

Heart is **taking over**

When the violence **causes** silence

We **must** be mistaken

It's the same old theme since nineteen-sixteen

In your head,

In your head they're still **fightin'**

With their tanks and their bombs

And their bombs and their guns

In your head, in your head they are **dyin'**

In your head, in your head
Zombie, zombie, zombie
Hey, hey
What's in your head, in your head
Zombie, zombie, zombie
Hey, hey, hey
Oh, oh, oh, oh, oh, oh, oh
Hey, oh, ya, ya-a

(Taken from azlyrics.com)

U2

Peace On Earth

Heaven on Earth
We **need** it now
I'm sick of all of this
Hanging around

Sick of sorrow
I'm sick of the pain
I'm sick of hearing
Again and again
That there's **gonna be**
Peace on Earth

Where I **grew up**
There weren't many trees
Where **there was** we'd **tear** them down
And **use** them on our enemies

They say that what you **mock**
Will surely **overtake** you
And you **become** a monster

So the monster **will not break** you

And it's already **gone** too far
You said that if you **go** in hard
You **won't get** hurt

Jesus **can you take** the time
To **throw** a drowning man a line
Peace on Earth

Tell the ones who **hear** no sound
Whose sons **are living** in the ground
Peace on Earth

No who's or why's
No one **cries** like a mother **cries**
For peace on Earth

She never **got to say** goodbye
To see the color in his eyes
Now he's in the dirt
Peace on Earth

They're **reading** names out
Over the radio
All the folks the rest of us
Won't get to know

Sean and Julia
Gareth, Anne, and Breeda
Their lives **are** bigger than
Any big idea

Jesus **can you take** the time

To **throw** a drowning man a line
Peace on Earth

To tell the ones who **hear** no sound
Whose sons **are living** in the ground
Peace on Earth

Jesus in the song **you wrote**
The words **are sticking** in my throat
Peace on Earth

Hear it every Christmas time
But hope and history **won't rhyme**
So what's it worth

This peace on Earth
Peace on Earth
Peace on Earth
Peace on Earth

(Taken from u2.com)

Stiff Little Fingers

Alternative Ulster

Nothin' for us in Belfast
The Pound's so old it's a pity
OK, **there's** the trident in Bangor
Then **walk back** to the city
We **ain't got** nothin' but they **don't really care**
They **don't even know** you know
Just **want** our money
And we **can take** it **or leave** it

What we need

[Chorus] An Alternative Ulster

Grab it and change it it's yours

Get an Alternative Ulster

Ignore the bores and their laws

Get an Alternative Ulster

Be an anti-security force

Alter your native Ulster

Alter your native land

Take a look where you're livin'

You got the Army on your street

And the RUC dog of repression

Is barking at your feet

Is this the kind of place you wanna live?

Is this where you wanna be?

Is this the only life we're gonna have?

What we need is

[Chorus]

They say they're a part of you

But that's not true you know

They **say** they've got control of you

And that's a lie you know

They say you **will never be**

Free free free

Get an

Alternative Ulster

Alternative Ulster

Alternative Ulster

(Taken from plyrics.com)